

# MUSICAL VISITOR.

DEVOTED TO VOCAL AND INSTRUMENTAL MUSIC.

PLEASE CIRCULATE.

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BOSTON, FEBRUARY 28, 1841.

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We hope that all who approve of the spirit and object of this paper will act as agents, or do us a kindness in passing it to the chorister or some suitable person, with the same request.

Notices of the Musical Visitor by our editorial brethren, will be regarded a favor.

KIDDER & WRIGHT, PRINTERS.

## VOCAL AND INSTRUMENTAL.

### Town Singing Schools.

We have lately heard of three towns, where by their vote, so much money is to be expended in teaching adult singing schools. This is well as far as it goes. Provision should also be made, for instruction in primary and common schools. The same amount spent in this way, would do ten times as much good; or, the same amount of instruction could be given for much less expense.

The truth of our statement will be seen as follows. The cost of an adult school, will average \$100 per term of thirty evenings. A teacher could teach three such in one year. A town raising \$100, would be able to have such a school of one hundred scholars. The following we think would be preferable to the above plan. First, not more than one sixth part of the youth will

receive the benefit of the instruction, and of course, parents and others who do not share in the benefits derived, will feel no interest to render their aid. Another objection is, that money is spent on adult persons to far less advantage, than it is on children. They cannot learn so fast or so well. It must not be inferred from this that we are opposed to adult singing schools. Far from it. We urge the importance of sustaining them, and for them make provision, as will be seen in the conclusion of this article. In order to arrive at something definite, we will say that one dollar spent on children, will benefit them twice as much as it would adult persons.

One hundred dollars then will be worth two. Now we will suppose that in case all the children in the town could be instructed, it would be easier raising two or three hundred dollars than one. Three hundred dollars would employ a teacher a year, (in common country towns,) who would be able to teach sixteen district schools, two lessons a week, of a half an hour each. From the middle of October to the middle of February, he could teach four general schools, for persons from the age of fifteen years\* and upward, one evening each week, at four convenient points in the town. Four hundred persons in this way might be taught, one evening each week for five months, making twenty lessons. Two evenings in each week would be left for the teacher. We will suppose that the common district schools have three months' instruction in the summer and three in the winter.

The summer schools would have twenty-four lessons each during the year. The winter schools, the same number. Some of the older scholars of the summer schools would attend the winter schools and receive forty-eight lessons. Many of the scholars of the winter schools would be over fifteen years of age, and be allowed to attend one of the four adult evening schools, and receive each forty-eight lessons. The teacher would give to the summer schools 384 lessons. To the winter schools, 384 lessons=768. To the four adult

\* There can be no mistake, in regard to the impropriety of children attending an adult school.



schools, 80 lessons; in all 848. One third of the scholars would receive double lessons. The whole cost would be \$300 dollars for 850 lessons. Average cost of lessons, 35 cents each.

\$100 for one school only would be \$4 for each lesson; and by no means and extra price. Some teachers receive as high as \$5, \$6, and \$7.

Schools on the plan we recommend, would cost less than one-tenth as much as those on the common plan.

Almost every town in New England certainly, and in some other States, perhaps, actually pay away money enough, if expended as above recommended, to introduce music into every school in the town, and give as much instruction for adults as they now have.

In order to accomplish the above plan, let towns raise as much by vote as they can. Then let the rest be obtained by subscription. Make the sum up to \$300, and if not supplied with a teacher, we will send one who will carry out the above plan, to the satisfaction of all concerned. And now, friends of music, friends of the young, get a correct understanding of the plan and lay it fully and frequently before those who have influence and discretion. Urge it upon their attention until they will duly consider it.

The first town meeting, have a resolution touching the subject; or in some suitable way, bring it up. It would be a very easy thing to have every child in New England taught vocal music, could persons be made to believe and act. Could there be a simultaneous movement in relation to this matter, in ten years, all our young men and young women would be singers. Every congregation would raise a general song of praise. Our choirs would be far better qualified for their responsible and delightful duty. Every family would be a choir. The means would be at hand to chase away evil communications, and calm the troubled breast.

This business must not be left wholly to teachers of music. To their exertions should be added the influence and cooperation of some enterprising citizen who will press the thing forward.

#### PROVIDENCE, R. I.

MESSRS. EDITORS.—I have thought that some account of the state of Music in this place might be pleasing and useful to your readers and perhaps to yourselves.

MUSIC HAS MADE CONSIDERABLE ADVANCEMENT in this city, within the last three or four years. The choirs sing generally much better, while several in particular, have made great proficiency. Singing by rote, has given way to singing "by the understanding." Where four years since if a new piece of music was to be sung, the organist had to play it until the choir had "caught" it. They now are able to sing without any organ, common church music whether new or old. Some singers, indeed, prefer to rehearse without an organist. Instruments are excellent aid, but in many cases too much dependance is placed on them.

#### THE CHILDREN HAVE EXCELLED.

SINGING HAS BEEN TAUGHT IN NEARLY ALL OF THE SABBATH SCHOOLS, and in some of the PUBLIC SCHOOLS. The greatest proficiency has been (as far as I am able to judge,) made by the Sabbath Schools. The reason of this is, the greater attention that has been paid to the subject.

IN THE SABBATH SCHOOL connected with the Rev. Dr. Tucker's Society, this subject has been taught very successfully by MR. WARDWELL. He has given several concerts by children, taught by him, which have gone off very finely, and awakened quite an interest in the society.

In the Sabbath School connected with the First Universalist Society, this branch of education has been taught for the last three years constantly. Part of the year the expense is paid by the society. Recently the scholars requested their instructress to give a concert, that they might repay her, for her trouble in learning them. She accordingly prepared them for a concert. I must say that no music that I ever heard, gave me as much pleasure, as did the performances by those children. And what adds much to the pleasure arising from the music, is the interest which the children take in it themselves. Every face was covered with smiles. Every eye twinkled with joy.

The school as a CONSEQUENCE of the attention paid to music, is more numerous. The attention paid to other studies, is more close, and the society are making singers for the sabbath, to be used instead of hired.

And these are the results as far as this course is adopted. In one of the places of worship in this city, the alto and second treble is all made by boys, and I assure you, Messrs. Editors, it does one good to hear it.

MR. SWIFT, has also taught several juvenile schools, with very good success. With a good teacher it is impossible to be unsuccessful.

P. S. I shall soon make some effort to increase your circulation.

Yours, truly,

T. W. W.

Our friend hits the nail on the head precisely. And we again ask those who love the sabbath school, how long will you have within your reach, a mighty power to render the sabbath school interesting, and more useful, and do nothing;—nothing at all? See to it, that all your children are regularly taught to sing the songs of Zion. We have emphasized some of the words in the above communication, that those whose eyes are dim, though not with age, may see. It is, indeed, wrong to train children throughout the sabbath to mental effort and forbid the exercise their physical systems require. Singing is precisely the substitute we need. A half hour spent in singing, letting out their voices full and loud, will relieve them nearly as much as the same length of time in active sport. Superintendents, will you try it?

FORMATION OF MUSICAL SOCIETIES. Almost every village and town in the country has one or more singing schools. Here are being manufactured, the materials for musical societies. In most cases, it will be an easy thing to form, at the close of the school a society for mutual improvement. Music of a proper character can be had in this city, for societies of every degree of ability. Orders for music would at any time be faithfully answered, if the circumstances are made known. We can send music to almost any state, with little expense if suitable notice is given.

Where a society is formed, a constitution will be needed and by-laws. We present below the constitution of the Schenectady Academy of Music, which with slight alterations may answer for most cases. Articles may be added, amended, left out or adopted, to suit particular circumstances.

#### CONSTITUTION.

ARTICLE 1. This Association shall be called the Schenectady Academy of Music,\* whose objects shall be to promote a knowledge and correct taste in Music, especially such as is adapted to moral and religious purposes.

ART. 2. The officers of this Academy shall be a President, three Vice Presidents, a Secretary, Treasurer, and Librarian, who shall perform the duties appropriate to their respective titles. The above named officers, and five Counsellors, shall constitute the government of the Academy; these, together with a Music Committee, consisting of the

\* Here put any name which may suit the case.



conductor, organist and three efficient members, whose duty it shall be to recommend candidates for admission and music for the Academy, shall be chosen by ballot at each annual meeting of the Academy.

ART. 3. The government shall devise such measures as shall promote the best interests of the Academy, and fill any vacancy that may occur in their number.

ART. 4. The annual meetings of the Academy shall be on the first Tuesday of October; the regular meetings on Wednesday of each week. Of all extra meetings, the members of the Academy shall be notified by the Secretary when directed by the government, or requested by five of its members.

ART. 5. Any individual recommended for admission by the music committee, may be elected at any regular meeting of the Academy, by a vote of two-thirds of the members present.

ART. 6. Every acting male member of the Academy, on signing this Constitution, shall pay as an initiation fee the sum of one dollar, and honorary members the sum of five dollars.

ART. 7. This Constitution may be altered or amended at any annual meeting, by a vote of two-thirds of the members present, provided said amendment be recommended by the government, or shall have been proposed by a member at any regular meeting.

Another more simple form in our next, and the by-laws of the above.

**TWO PARTS ON A STAFF.** There is but one objection to this manner of printing, viz. that it is not so easily read. This is however only true in relation to those who have not been accustomed to sing from such music. There is certainly no difference to those who are perfectly familiar with the subject. Persons who have learned music of this kind, prefer to have it so written. There are important advantages. The reader is presented with the parts as they relatively stand to each other, which is not true, in the other case. It is much easier for the organist to play all the parts; and what is to all a great advantage, double the amount of music may be printed on the same page. This last is a consideration of some value to those who count their dollars and cents. We occasionally print tunes the other way to please some of our readers. But we are confident, that a little practice will overcome any obstacle. We have therefore generally published two parts on a staff in order that we may give our readers a greater amount of music, which reason we think will be appreciated.

**PATENT NOTES,** are similar to translations in studying a language, which are universally condemned by all good teachers. A cripple can use them as crutches; but to others, they are more than useless. A boy will get his lesson in Virgil or Salust, with his translation in less time, but it really cripples his mind and retards his advancement. The same remark is true in respect to patent notes. A person might learn to apply the syllables a little easier, but his advancement would not thereby be promoted. Any one who would argue for a moment their superiority would discover an ignorance of the subject. What is more to the point, is, that the best singers and most experienced teachers, entirely disapprove of them. They are indeed, not worthy of the name of "a Yankee invention."

#### Extract of a Letter on Pronunciation.

WALDEN, Vt. Jan. 13th, 1841.

MR. EDITOR,—SIR,—I should like to be informed, concerning the pronunciation of the element *a*, in such words as *amen*, *above*, &c. Are we to give the *a* its Italian long, or short sound, and why? The Italian sound of *a* is certainly more euphonic than its long open

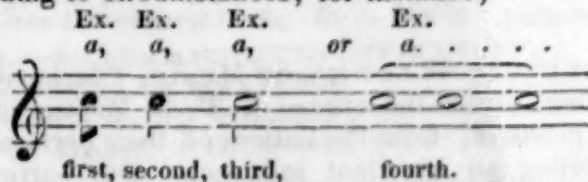
sound in *amen* as we hear it pronounced in speech, or its short sound in *above*; but is euphony a sufficient reason for the formation of a musical dialect different from the spoken? If we adopt the Italian sound of *a* in singing, let us also in speech, but let us not hear a word pronounced one way in the pulpit and echoed differently from the choir. The article *the* is also pronounced one way before subtonic and atonic elements and another way before tonics; what is the reason of this? If you see fit to inform your northern friends about these particulars you will much oblige

Your humble servant,

C. W. F.

**PRONUNCIATION OF THE ARTICLE *the*.** A rule of almost universal application (we know of no exceptions,) is "to use the same elements in singing as in speaking." The only difference is, that tonic elements are prolonged in song; the others are uttered a little more forcibly than in speech. A ridiculous fastidiousness, ignorance, want of cultivation, one, or all more or less combined, may be the cause of bad pronunciation. The above words are in some instances, shockingly mutilated. We scarcely know of any terms of disgust and denunciation, that are too severe. The article *the*, before words beginning with consonants, more properly subtonic and atonic elements, in good recitations, declamations and senatorial speeches, is pronounced as though the *e* had the sound of *i* in *pin*, *tin*, &c.; before vowels, more properly tonic elements, giving to *e* the sound of *ee* in *heed*, or *ea* in *read*, &c. *Ex.* in the first case. *The stars, the man, the king, the world.* *Ex.* in the latter case; *the angels, the earth, the audience, the ocean.* So it should *always* be pronounced in singing. No reason to the contrary will bear a moment's critical examination. It is pleasant to hear the calves and lambs in their frolics, bleat *bah*, but when singers conform to their dialect and call *the*, *thah* or *thurr*, our sense of propriety is shocked at the barbarism.

**PRONUNCIATION OF THE WORD *Amen*.** We have heard one or two ministers pronounce the word, as though it were spelled, *ahmen*. These are the only exceptions we have ever noticed among those whose example would at all affect the question. It may therefore be affirmed that the best speakers and readers, pronounce the word but *one way*, *Amen*. And the question which is so frequently propounded, "how must we pronounce the word *Amen*, is not unlike asking, what color a red house is painted. But if niceties be required, it may be said that the *a* in *Amen*, has the sound of *a* in *gate*, *rate*, *patience*. It should always have this sound in singing. It will be shorter or longer according to the rhythm of the music. As a tonic element, *a* always has the same sound, longer or shorter according to circumstances; for instance;



the quality of the sound being precisely the same in the first as in the fourth *Ex.* the only difference being in the time, the sound is prolonged.

Those who will take the pains to obtain **THE VOCAL SCHOOL**, will find various topics like the above, fully explained in Part IV.

For the Musical Visitor.

MR. DAY.—I have often read of the power of music to control the feelings, to calm the mind, to subdue passion, and to cast out evil spirits; but in my own experience as a teacher of a Juvenile Singing School, a



case occurred a few days since which perhaps may be worth relating.

Two little girls got very angry—their little breasts seemed to burn with rage. One of them, however, was much more violent and agitated than the other, inasmuch that I thought it my duty to stop her after the school, and endeavor to convince her of the folly and wickedness of her conduct. I did so—but although I talked to her as plainly and in as affectionate a manner as I was capable of doing, it was all in vain. She cried and sobbed aloud with anger, and would not be pacified or even softened by any thing I could say. In this state she left me; but after having been absent for ten or fifteen minutes she returned to the school room, where I was then alone, boiling over with rage. It was really alarming to see a child of only about twelve years of age in such a satanic state of mind. After having spent some time with her again, and having exhausted all the argument and motives I could think of, without producing the slightest change, it occurred to me to try the power of music—and I said to her “M. come up to the piano forte and let me try your voice, it is sometime since I heard you sing.” She readily complied. We went to the piano forte, and I directed her to sing the scale slowly in quadruple time, as my custom is. She began beating the time, and before she had sung three sounds her angry features began to relax, and when she had completed the scale she looked at me and pleasantly smiled. Satan had fled—he could resist my argument, but the music he could not endure. She did not speak again of the quarrel, but left the room cheerful and happy. I assure you Mr. Editor, that this is a simple statement of what happened under my own observation. I should like to have some one who knows more about the Bible than I do tell me, whether the case of David and Saul was miraculous—I am inclined to think not, and that there is a pretty strong analogy between that case and the one I have now related. But on this point I do not decide.

Yours, &c.

M.

**CONCERTS.**—This is the season for concerts and public exhibitions of choirs. We notice accounts of many in different parts and we believe they are generally well patronized. Such performances are laudable and tend very much to increase an interest in the community for musical information and instruction, and to elevate the character of the subject.

The following works will furnish a good supply for such public occasions. The Boston Anthem Book, which contains a large number of anthems and other pieces of familiar character. The Boston Academy's Collection of Choruses. The Chorus by Neukomon, Awake, put on Strength—the Morning, by Ries—the Power of Song, by Romberg—Harmony of the Spheres, by the same—the Spring, part of Haydn's Oratorio of the Seasons. Also the Boston Glee Book, which is a chaste work, arranged for chorus singing.

**THE ECLECTIC ACADEMY OF MUSIC,** Cincinnati, is progressing under the charge of T. B. Mason, and we should presume, from the notices of their performances, exerting an excellent influence. Our narrow limits forbid our saying more.

**A GRAND MOVE.** The Congregational Churches of Maine, as a denomination, are about devising some means by which sacred music among them, shall be promoted. We shall soon be able to lay further particulars before our readers. The business is committed to Mr. Peal and others as a committee. The enterprise and energy of this gentleman and friend of education, we are confident, will urge the subject to a successful

issue. Every true friend of music will be greatly rejoiced at this announcement. Sacred music is the property of the church. May the time soon come when Christians will skillfully wield it as an instrument in doing good.

#### A Suggestion.

It has been very justly observed that, *where there is the best singing there is the best congregation.* Now, Mr. Editor, I pray you publish this secret and spread it as widely as possible. Make our ministry understand and feel the force of the sentiment, and if they are wise they will encourage and promote by all means in their power, the cultivation of music amongst their people and exert themselves to sustain a good choir. They who neglect it must not be surprised, nor ought they to complain, if their churches should not be so well attended as some others. Good singing covers a multitude of defects in other departments of the church service.

#### Meeting of Associate Choirs.

A Meeting of Associate Choirs was held at the Odeon on Wednesday Evening, Feb. 10th. Several religious meetings prevented the attendance of many of the members, but still there were between two and three hundred singers present. Mr. Mason conducted the meeting and Mr. A. N. Johnson officiated as organist. Tunes in various styles were introduced and sung from the Modern Psalmist, as follows, viz:

Choral Style, Sisera, p. 125 (German) and Lachish, p. 138 (English) Chanting Style, Ptolemias, p. 74—sung in a responsive or antiphorial manner. Gliding, Smith, Cantabile Style, Abington, p. 121 (English) animating, lively and joyful, Semands, p. 113, and Abba, 227. This last tune produced a delightful effect. The following tunes were also sung, viz: Ur, p. 138; El-paran, p. 70; Bedan, p. 180; also several hymns and anthems, pp. 270, 275, and 284. Chanting was likewise introduced, and the simple but excellent chant on p. 345 was sung, in a responsive and effective manner. Remarks on style, adaptation, and various principles relating to musical taste and performance were made throughout the evening by the Conductor, who also took occasion to read during a recess, rules relating to choirs and choir members, originally presented to the teacher's class of the Boston Academy of Music in Aug. 1839, and which it were to be wished, might be deeply engraved on the heart and conscience of every member of a church choir.

Such meetings of the choirs ought to be frequent—much instruction was communicated and good impressions made. It was a social sing, pleasant, united, happy and useful.

#### ONE WHO HEARD AND WAS PLEASED.

#### Measures ought to be taken to ensure the general Cultivation of Music.

All who are ready to acknowledge that the point is established that it can be cultivated will not doubt its utility. The musical talent, as well as all others we possess, is a gift entrusted to us by our Creator, and by him we are required to take all proper measures to develop and cultivate it. It is, we think, particularly responsible and sacred. It is one cultivated and practised by the redeemed around the throne of God in heaven! It is one admitted by all Christians to deserve and hold as it does an elevated rank in their devotions, and when employed by any to the honor of its great Giver is well pleasing and acceptable.

We propose to consider

1. That it is the duty of the church to see that music is generally cultivated for its own benefit and also for the benefit of the choir and society.

We presume that all will agree that this department of public worship may be greatly elevated above its present state.



Now we say, let music be generally cultivated. See to it that all of the rising generation are taught this science as well as others which are calculated to prepare them for active usefulness in after life. See to it that a course is pursued which will make the task a delightful one and also such as will create an earnest desire to continue to improve. Learn all the true design of the science.

We are all sensible of the power of sacred music to excite devotional feeling, and hence so often resort to it. The sacred records show us the estimation in which it was held by the "Sweet Singer of Israel," as well as many others before and after his time. The angel and heavenly host which accompanied him were aware of its charms when they hailed the birth of the Prince of Peace.

Many too have witnessed its usefulness in preparing the mind for the solemn yet delightful truths of the gospel. Often has the minister of salvation beheld the stubborn sinner, shielded, as it were, with a helmet of brass which seemed to ward off successfully the very arrows from the quiver of the Almighty—taken in an unguarded moment and his heart prepared by some of the delightful songs of Zion for the reception of important truths.

Secular music too, has a great influence, and that of a proper character should receive a due share of attention. Sometimes a whole community will seem to become captivated by the introduction of some new and excellent composition. When Rossini first produced the opera of Tancredi at Venice even Napoleon himself, who at the time honored them with a visit was wholly unable to draw off their attention from the celebrated composer. From high to low all were repeating 'Mi rivedrai, ti rivedro.' The judges found it necessary to issue an edict to prevent the continual humming of 'ti rivedro,' while the courts of law were assembled.—[Peoples' Press.

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#### Chronological Items.

ANTHEMS first introduced into the Church Service, 386.

GAMUT in Music, invented by Guy L'Aretin, 1025.

HARMONICA, OR MUSICAL GLASSES, invented 1760, by Dr. Franklin; introduced into France 1765.

ORATORIO, the first in London, was performed at Lincoln's Inn Play House in 1732.

PRESBYTERIAN MEETING HOUSE, the first in England, at Wandsworth in Surry, Nov. 20, 1572.

WATER MIXED WITH WINE, used in the Sacrament, 122.

ORGANS first used in Churches, 751.

PURGATORY invented, 250; introduced into churches, 593.

SINGING IN CHURCHES established, 67.

BELLS invented by Paulinus, Bishop of Nola, about 400; first known in France, 550; introduced into Monasteries in the seventh or eighth century; in the churches of Europe, 900. The first tuneable set in England were hung up in Croydon Abbey, 960.

## MUSICAL VISITOR.

A TEACHER OF A COMMON SCHOOL writes as follows: "I had a large school, and found that some of the parents were averse to having singing taught in school, so I did not introduce it." Who could have believed there were such parents! in Massachusetts. "I hope to teach, another winter, where I can sing, as I believe it has a beneficial effect upon the school."

We hope you will, and we will aid you if it shall be in our power.

A Teacher, sixty miles from Boston, writes "teaching is good, I have four schools and am engaged every night in the week."

A musical friend at a bank, while the cashier was handling a large parcel of bills, observed, "I perceive you have your notes before you; what part do you take?" "The counter is my part, sir," was the ready reply.

RECEIPTS FOR THE MUSICAL VISITOR. We intended to have published the names of persons who had subscribed and paid; but as we shall in no case, (except by mistake) trouble those who have paid, and wanting the room for other matters, we have omitted so to do. Subscriptions are always marked paid on our books when received, so that there can be no trouble hereafter.

THE TRUNK WHICH WAS LOST, by a friend of the owner, was providentially found in Bath, (Me.) six or eight weeks after, and by him (as it happened) sent the last trip of the boat. Carelessness and neglect marked the whole course of conduct of those to whose care the property was committed. Recent decisions in cases in a process of law show that the company would have been obliged to fully refund the amount of property and paid the damages, notwithstanding their reiterated notices that "all baggage is at the risk of the owners." It is best, however, to avoid all difficulties of the kind, by keeping a close eye to baggage when on a journey.

A RAT GNAWING A FILE. So said a friend a day or two since, in relation to some spicy articles which have appeared probably from some — pens. There is a little story in the Book of Esther, full of instruction to those who dig pits or erect gallows for their neighbors.—[Haman and Mordecai.

MR. POWER'S LECTURES at the Melodeon. Four have already been delivered. Each lecture is worth the price of the course. This is not saying too much, and we hope that the opportunity will be improved by those who wish to gather the results of much patient reading and investigation. This step (a course of musical lectures) we regard a new and highly important one. The effect produced must be highly beneficial to the public. The able lecturer richly deserves full houses, and especially the thanks of the musical community. They are highly interesting to all.

### SINGING SCHOOL DEPARTMENT.

#### QUESTIONS ON THE ELEMENTS OF MUSIC.

From The Boston School Song Book. By L. Mason.

#### VII. RHYTHM.—RHYTHMICAL CLASSIFICATION, OR FORMS OF MEASURE.

1. When in  $\frac{4}{4}$  time there are four quarters in a measure, what is the form (or relation) of the measure called? *Ans.* Primitive.
2. Why is it called the primitive form of the measure? *Ans.* Because it is the most simple, easy and natural; or, that which the figures express.
3. What are all other forms of the measure called?
4. How are derived forms obtained from the primitive?
5. How many derivatives are there in the first class? Second? Third?
6. What is peculiar to the derivatives of the first class? Second.
7. What is peculiar to the first derivative of the third class?
8. Why is the second derivative in the third class called *irregular*?
9. How can derived forms be reduced to primitive?

10. When a note commences on an unaccented part of a measure, and is continued on an accented part of the measure, what is it called? *Ans.* Syncopated note.
11. In which class are syncopated notes found?

**NOTE.**—It is thought unnecessary to repeat the questions for different kinds, or varieties of measure, as  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{4}{4}$ ,  $\frac{4}{8}$ , &c. If the principle be understood, it can easily be applied to these and other varieties of measure.

### VIII. RHYTHM.—RESTS.

1. When a measure or part of a measure is passed over in silence, what is it called?
2. What are those characters called, which indicate silence?
3. Are rests rhythmical, melodic, or dynamic characters? Why?
4. How many kinds of rests are there?

**NOTE.**—Exercise at present, only on whole, half, and quarter rests.

### IX. DYNAMICS.—DYNAMIC DEGREES.

1. What is the third distinction in musical sounds?
2. What is the department called, which arises out of this distinction?
3. What is the subject of dynamics?
4. When a sound is neither loud nor soft, what is it called? How marked?
5. When a sound is soft, what is it called? How marked?
6. When a sound is loud, what is it called? How marked?
7. If a sound is very soft, what is it called? How marked?
8. If a sound is very loud, what is it called? How marked?
9. What does Piano, or P signify? 10. What does Forte, or F signify?
11. What does Mezzo, or M signify? 12. What does Pianissimo or PP signify?
13. What does Fortissimo, or FF signify?

### FOR WE MUST ALL APPEAR. &C. [SENTENCE.]

B. WYMAN.

*Lento espressivo.*

For we must all ap - pear be - fore the judgment seat of Christ; For we must all ap - pear before the judgment seat of Christ; That every one may re - ceive the reward of his deeds; That every one may re - ceive the re - ward of his deeds, That every one may receive the re - ward of his deeds.

### LANZEL. L. M.

GOUDIMEL.

*Choral.*

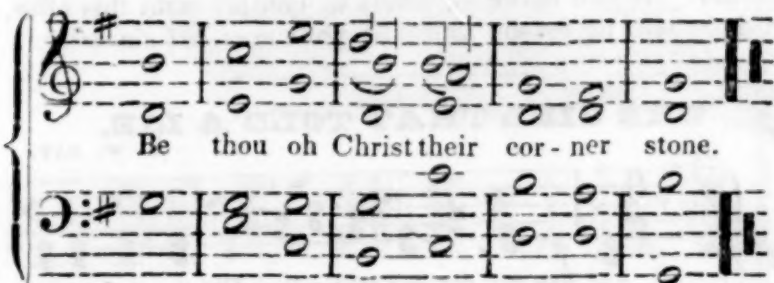
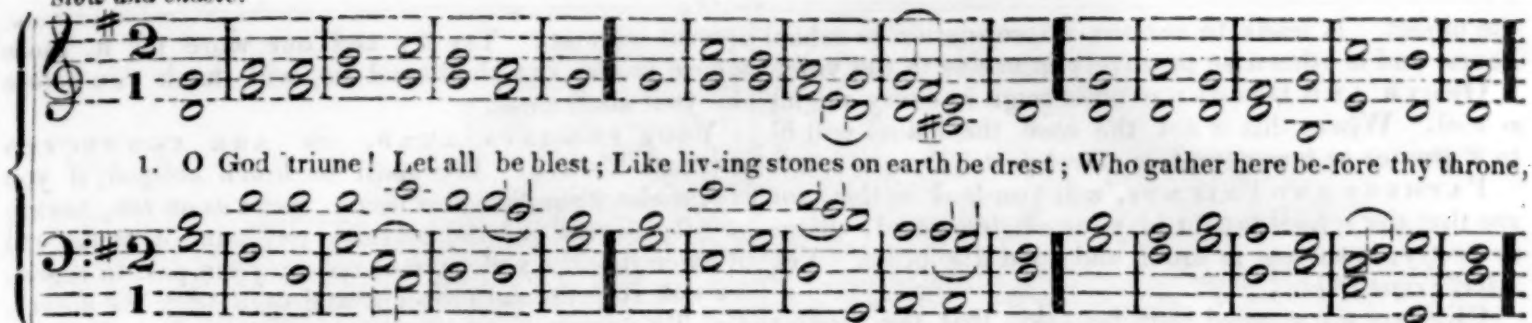
Harmonized by F. SCHNEIDER. Furnished for the Visitor, by L. MASON.

1. Through ev - ery age, e - ter - nal God, Thou art our rest—our safe a - bode: High was thy throne, ere heaven was made, Or earth thy humble footstool luid.

2. Long hadst thou reigned, ere time began, Or dust was fashioned into man; And long thy kingdom shall endure, When earth and time shall be no more.

Claude Goudimel, a French musician, who lost his life at Lyons for setting the psalms of Marot, is ranked among the most eminent composers of his days. His "Chansons Spirituelles" were published in Paris, 1555.

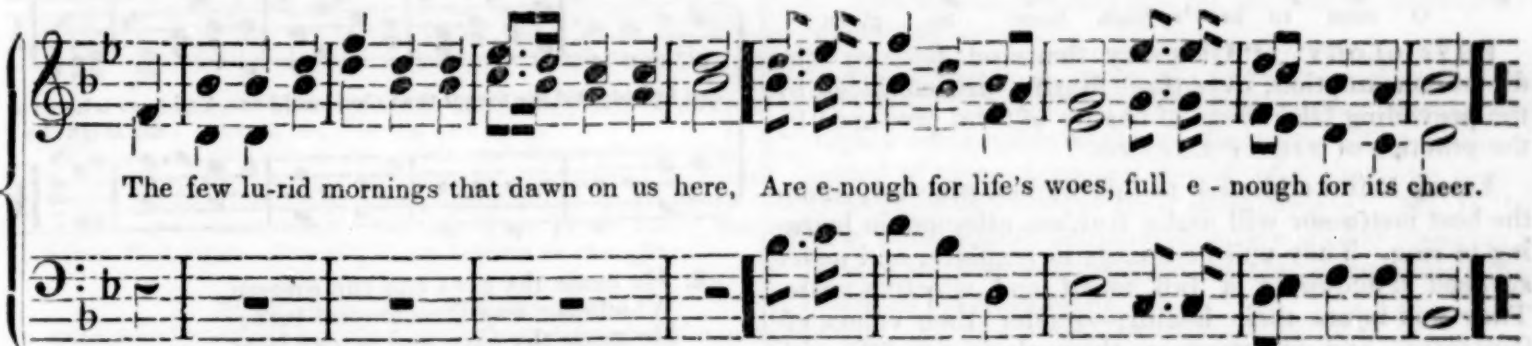
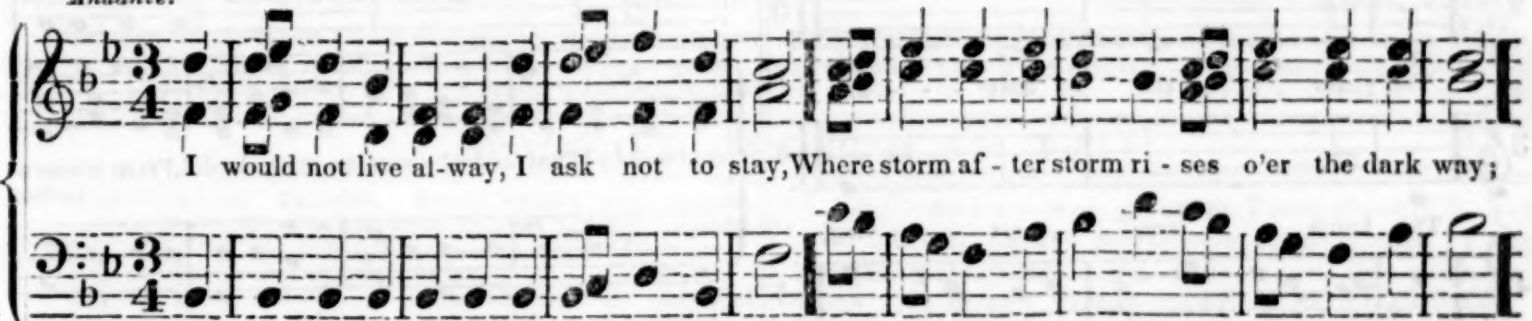


*Slow and chaste.*

2. As living members may they share  
The joys and griefs which others bear;  
And active in their stations prove,  
In all the offices of love.
3. May those who have thy name confess'd,  
Now find in God a settled rest;  
From day to day still more increase,  
In faith, and love, and holiness.
4. From all temptation now defend,  
And keep them steadfast to the end,  
While in Thy house they still improve  
Till call'd to join the church above.

**BOWDEN. 118.**

O. B. KEITH.

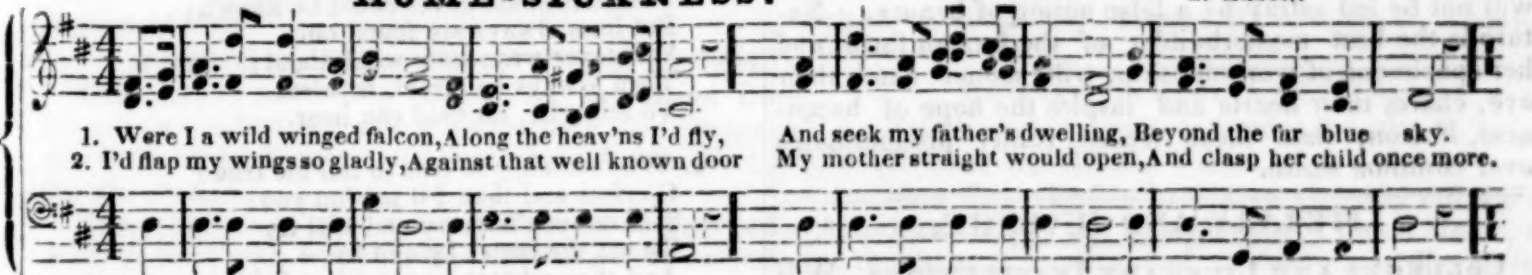
*Andante.*

- 2 I would not live alway; no—welcome the tomb,  
Since Jesus hath lain there, I dread not its gloom:  
There sweet be my rest till he bid me arise  
To hail him in triumph descending the skies.

- 3 Who, who would live alway from his God,  
Away from yon heaven, that blissful abode,  
Where rivers of pleasure flow o'er the bright plains,  
And the noontide of glory eternally reigns.

**HOME-SICKNESS.**

L. MASON.



And seek my father's dwelling, Beyond the far blue sky.  
My mother straight would open, And clasp her child once more.

3. My dearest son, thence welcome!  
She'd say "with many a tear  
Mine eyes have sought thee vainly;  
And lo! unsought, thou'rt here."

4. Thus memory still is dreaming,  
Of what can never be;  
My long lost home, my loved ones,  
These eyes no more may see.

WHISPERING IN SINGING SCHOOL, is a violation of good rules and good order. The whispering, generally allowed in perusing or studying a lesson in a common school, is not at all consistent in a singing school, which should be kept more quiet and still. Under the instruction of a good teacher, there will never be, to attentive scholars, any occasion for it. All whispering

before and after recess, should be entirely avoided and forbidden. On the part of scholars, all looking round and twisting about, is both unbecoming and improper. No decent young gentleman or young lady, knowing these to be the rules of a school will disregard them.

TAKING ANY THING TO SCHOOL to eat or drink for any pretence, is more than unnecessary as it regards

the object. It leads to various improprieties in school hours, and is otherwise positively injurious to the voice.

**ORDER AND DECORUM** must reign in every singing school. Where this is not the case the school will be to a greater or less extent, a moral pest.

**FATHERS AND FRIENDS**, will you look to this, and see that the school taught in your neighborhood, village or vestry, is subject to order and good discipline. You **ARE** responsible.

**CLERGYMEN** need not be told, that the singing schools in their respective societies, have no very inconsiderable influence in fitting or unfitting the minds of the young people to receive serious impressions. They are solemnly responsible to see that *all* the various influences exerted on old and young, tend to the same point; that to which they have devoted their lives.

#### ROUND FOR FOUR VOICES.

1. Youth's love - ly May, Soon fades a - way,  
 2. The years are hast - - - ing,  
 3. The hours are wast - - - ing,  
 4. O then to heav'n, Each hour be given!

**PHYSIOLOGY.** "Of every thousand females who die of consumption, over three fourths are sacrificed by the prevailing false ideas of beauty of form produced by the practice of **TIGHT LACING.**"

Young ladies addicted to this wicked practice, under the best instructor will make fruitless attempts in learning to sing. They will be unable to regulate, and never succeed in acquiring a full toned and effective voice. They will injure their health;—render their voices effeminate;—and incapacitate themselves to fill with honor to their sex, the offices of wives and mothers. But there is one other remark, a little more to the point to be gained. Promising young men, who look well to the future, who are about selecting partners for life, will not be led astray by a false notion of beauty. Nature is the best masterbuilder of the human form, and her specimens of workmanship, will sooner catch their eye, charm their hearts and inspire the hope of happiness, if won, than those whose vanity predominates over common sense.

#### LITERARY AND JUVENILE.

**COLLEGES AND LITERARY INSTITUTIONS.** Will the previous agent or some friend, in each of these institutions which have patronized the Visitor, make up as large a list as possible, for the coming year, and on the expiration of their first term of subscription send us the list of names immediately with the advance pay, according to our terms. We need not say, that we shall be glad to have the number considerably increased.

From a variety of facts, we fully believe, that students, male and female, in the various literary institutions in this country, will be much benefited by a perusal of the Musical Visitor. Reader, can you not make up at least *ten* subscribers in the college or academy with which you are connected, or in which you have a

special interest? Try it, and our word for it, those whose names you shall send us, will thank you before the year shall close.

**YOU, PERHAPS LEAD, OR ARE CONNECTED WITH A CHOIR.** We shall be much obliged, if you will make a similar effort there. Send us on *ten, twenty* or *fifty* names and the advance pay, and if at the end of three months you have cause on your part to regret, we will stop the subscription and *send back the money.* To **TEACHERS OF SCHOOLS**, we make the same offer. If you make *no* effort to comply with this offer, there will be reason to doubt your *musical* sincerity.

#### THE GIRL THAT TOLD A LIE.

H. W. DAY.

1. And has my dar-ling told a lie! Did she for-get that  
 God was by? That God who saw the thing she did, From whom no  
 [action  
 can be hid; Did she forget that God could see, And hear wherever  
 she might be?

2. He made thy eyes and can discern,  
 Whichever way thou mayest turn;  
 He made thy ears, and he can hear,  
 When you may think no one is near;  
 In every place by night or day,  
 He watches all you do and say.
3. You thought because you was alone,  
 Your falsehood never could be known;  
 But liars always are found out,  
 Whatever ways they wind about;  
 Then always be afraid, my dear  
 To tell a lie, for God can hear.
4. Why should you fear to tell me true?  
 Confess and then I'll pardon you:  
 Tell me you're sorry and will try  
 To act the better by and by,  
 And then whate'er your crime has been,  
 It wont be half so great a sin.

Will the Editor of the Oberlin Evangelist please correct one remark in his notice of the Musical Visitor, so that it shall read— Address H. W. Day, Boston, Mass.

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